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# Art Critiques and Online Portfolios

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# UNDERSTANDING BY DESIGN

## Unit Cover Page

Unit Title: Art Critiques and Online Portfolios

Grade Level: 9-12

Subject/Topic Area: Art, AP Studio Art, Critiques, Online Portfolios, Blogging

Designed By: Hannah Cone

Time Frame: Two weeks of lessons to set up portfolios and critiques, then weekly or every two weeks throughout the entire year alongside normal instruction

School District: The American School of Bangkok

School: The American School of Bangkok, Green Valley Campus

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### **Brief Summary of Unit** (Including curricular context and unit goals):

This unit is designed to set up an ongoing online portfolio and critique community within the high school art classes, including Introduction to Art and AP Studio Art. Students begin by starting online blogs/portfolios and critiquing the work of famous artists, then continuing by posting images of their own work, reflecting on it through self-critique, and visiting the portfolios of their classmates and providing directed feedback on the work in their portfolios. In class, they learn how to conduct verbal critiques of artwork, beginning with the work of others and transitioning to critique each other's work. This unit includes several different ideas for ways to run critiques that focus on detailed and constructive feedback and encourage participation by all students in the class.

The lessons to set up these processes last about two weeks, but these activities are designed to continue throughout the entire school year, occurring every week or two.

#### Goals:

- Develop and maintain a robust online portfolio of work filled with personal and community critique and reflection. Students will be able to engage in in-depth critiques of each other's work both verbally and in written form.
- Reflect on product and process in their own work and others'
- Critique the work of peers in a thoughtful and constructive fashion
- Present own portfolio in a professional manner

Stage 1—Desired Results		
Transfer		
<b>Established Goals</b> What content standards and program- or mission-related goal(s) will this unit address?  What habits of mind and cross-disciplinary goal(s) – for example, 21 <sup>st</sup> century skills, core competences – will this unit address?  <input type="checkbox"/> Encourage creative and systematic investigation of formal and conceptual issues .  • Emphasize making art as an ongoing process that involves the student in informed and critical decision making .  • Help students develop technical skills and familiarize them with the functions of the visual elements .	<i>Students will be able to independently use their learning to . . .</i> What kinds of long-term independent accomplishments are desired?  <ul style="list-style-type: none"><li>• Reflect on product and process in artworks, both of their own creation and of others.</li><li>• Critique the work of peers in a thoughtful and constructive fashion</li><li>• Present own portfolio in a professional manner</li></ul>	
	Meaning	
	<b>UNDERSTANDINGS:</b>  We can help each other grow as artists by engaging in dialogue and critique about one another's work. Critiquing another's work is not an arbitrary or defamatory process; we follow the four steps of art criticism to ensure a knowledgeable and respectful engagement with the evaluation of work.	<b>ESSENTIAL QUESTIONS</b> <i>Students will keep considering . . .</i> (What thought-provoking questions will foster inquiry, meaning-making, and transfer?) What is a critique? What ensures that a critique will be successful and helpful? How can we help each other to grow as artists? What makes a successful online portfolio? Why do artists use online portfolios?
	Acquisition	
	<i>Students will know . . .</i> What facts and basic concepts should students know and be able to recall? <ul style="list-style-type: none"><li>• Art terminology for use in critiques and comments (prior knowledge, an example list at end of unit), such as:<ul style="list-style-type: none"><li>○ Line, line quality, mark-making terms</li><li>○ Shape categories, such as organic and geometric</li><li>○ Value, form</li><li>○ Color terminology: primary, secondary, tertiary, analogous, complementary, tints, shades, saturated, neutral</li></ul></li><li>• The four steps of art criticism: Description, Analysis, Interpretation, and Judgment</li></ul>	<i>Students will be skilled at . . .</i> What discrete skills and processes should students be able to use? <ul style="list-style-type: none"><li>• How to post pictures on an online portfolio</li><li>• How to post comments on images in online portfolios</li><li>• How to reflect on their own work</li><li>• How to comment on and critique the work of others in a respectful and helpful manner/(knowledgeable and sensitive manner)</li><li>• Participating respectfully and knowledgeably in class discussions on a frequent basis</li></ul>
Stage 2—Evidence		
<b>Criteria</b> Are all desired results being appropriately assessed?	<b>PERFORMANCE TASK(S):</b> <i>Students will show that they really understand by evidence of . . .</i> How will students demonstrate their understanding (meaning-making and transfer) through complex performance? Develop and maintain a robust online portfolio of work filled with personal and community critique and reflection. Students will be able to engage in in-depth critiques of each other's work both verbally and in written form. <ul style="list-style-type: none"><li>• Online portfolio gallery with artist statement and blog reflections component,</li><li>• Critiques of others work in comment form on the blogs of peers</li><li>• Note: these will be on-going throughout the school year, beginning with the critique and analysis of others' work and moving on to reflect and critique own work</li></ul>	
	<b>OTHER EVIDENCE:</b> <i>Students will show they have achieved Stage 1 goals by . . .</i> What other evidence will you collect to determine whether Stage 1 goals were achieved? <ul style="list-style-type: none"><li>• Guided notes, Sketchbook journal responses, Critique participation, reflection sheets, foldables</li></ul>	
Stage 3—Learning Plan		
<b>Code</b> What's the goal for (or type of) each learning event? Is this transfer, meaning, or acquisition? Double check.	<b>Pre-Assessments</b>	
	<ul style="list-style-type: none"><li>• Survey assessing student familiarity with online portfolios and other technology.</li><li>• Art vocabulary quiz</li><li>• Written critique of a work of art shown in class</li></ul>	

Coding p.107. Bring meaning and stage one back down into activities in stage 3.	<p align="center"><b>Learning Events</b></p> <p>NOTE: our school runs on block scheduling, so this plan will need to be expanded for shorter class periods. I plan on running this unit very early in the year and having students maintain online portfolios with reflections about their own work and the work of others and online criticisms of each others' work throughout the year, perhaps once every week or two. Thus, pacing will vary greatly according to different school needs.</p> <p><b>Step 1 (one 80 minute block):</b>  Meet in the computer lab. Examine online portfolios from a few prominent artists. Ask: <b>Why do artists use online portfolios?</b> Discuss as a class the uses of online portfolios, such as advertisement, exposure, networking, collaboration, applications for schools, and scholarships. Create a class google doc collaboratively to list ideas of potential uses of online portfolios.  Share with students a list of online portfolios, some stronger and some weaker, and ask students to discuss in groups and decide which seem more successful, arranging a rank order of least to most successful. Ask: <b>What makes a successful online portfolio?</b> Engage in class-wide discussions of what makes an online portfolio successful. Have groups of students (3-4) think up and write on sticky notes some of the factors that vary between online portfolios (such as domain name, quality of artwork, size of photos, quality of photos, text design, etc., etc.), asking probing questions to generate more answers (at least 8 or so). Have a member of each group bring the words up to the board and stick them up. Where words repeat, ask students to stick the same word above the last so it forms a bar graph. Next, ask the class if the most commonly occurring words are the most important, and rank which aspects of online portfolios are the most important. Add the different success criteria to the collaborative google doc. Generate a rough sketch of a rubric as a class to evaluate online portfolios.  <b>Assessment: reflection sheet about what makes online portfolios successful.</b>  Homework: watch flipped classroom video on the steps to setting up a blog/gallery online, take notes in a guided note-taking handout.</p> <p><b>Step 2 (one 80 minute block):</b>  Meet in computer lab. Set up blog/galleries online, having students re-watch the video for help. Teacher and/or technology specialist assist with trouble-shooting as needed. The first blog entry: students all post an image of "I and the Village" by Marc Chagall and write at least four sentences about the piece using at least 3 art vocabulary terms. Students who finish sooner may spend time personalizing the blog and creating a bio/"about me" section. Next, students post a comment on one other person's blog entry, responding to the 4-sentence entry with at least two sentences of their own.  <b>Assessment: grade homework (guided notes from video), and assess the success of the blog entries and responses.</b></p> <p><b>Step 3 (one 80 minute block):</b>  Meet in the classroom. Ask the class: <b>What is a Critique?</b> Have a class discussion about what critiques are used for, and then ask: <b>What ensures that a critique will be successful and helpful?</b> Introduce the Four Steps of Art Criticism: Description, Analysis, Interpretation, and Judgment (DAIJ). DAIJ Foldable: simply put, this is a paper folded into four equal parts (in half, and half again), folded so that only one section is exposed at a time. On each section, students write Description, Analysis, Interpretation, and Judgment, and the definitions thereof. To practice, the class gets into groups (heterogeneous ability/ "talkativeness" groupings) to critique Marc Chagall's painting "I and the Village," the piece they had just blogged about. Begin with a new DAIJ foldable. As a group, students begin by listing as many descriptions as possible in three minutes—run this as a game akin to "Scattergories," where students receive points for including words and descriptors no others thought of. The winning group wins extra credit participation points for the day, or something similar. Next, students move along to the Analysis phase, employing Principles of Design vocabulary to analyze how the artist's choices impact the piece formally. Interpretation: each group writes a brief story about what is happening in the painting and what the artist might be trying to say. Each group presents to the class briefly. Judgment: Four corners: have students go to one of the four corners if they strongly agree, agree, disagree, or strongly disagree with the following statement: "Marc Chagall's piece is successful." Class discussion as to why they agree or disagree with this statement, providing evidence from their DAIJ foldable papers from previous steps of the process.  <b>Assessment: Collect and grade the DAIJ foldables students have created about the Marc Chagall painting</b></p>	<p align="center"><i>Progress Monitoring</i></p> <p>Assessment: Reflection sheet about what makes a successful online portfolio</p> <p>Assessment: Homework, blog entries</p> <p>Assessment: Art Criticism process foldables</p>
A, M		
A		
A,M,T		

A, T	<p><b>Step 4 (one 80 minute block):</b> Students play the “DAIJ Ball Game”: Show an art image to the class. Give students about 10 minutes to use a DAIJ foldable to write down ideas and notes about the work. When ready, students toss a foam ball to/at each other and roll a die to determine whether they will discuss Description, Analysis, Interpretation, or Judgment, and they share their ideas out loud with the class in rapid-fire discussion. At the end, have the class come up with ideas for how the art piece could be improved upon. This will be a transitional activity getting students ready to critique one another’s work. Play this game with two art historical images, and with one image from the art teacher’s own portfolio.</p> <p><b>Assessment:</b> Have students reflect in their sketchbooks about the critique experience and answer the questions <b>How can we help each other to grow as artists?, What ensures that a critique will be successful and helpful?,</b> What is the most difficult part of a critique?</p>	
M, T	<p><b>Class critique sessions (every week or two, approximately 40 minutes each critique; the year begins with the critique of other artists’ work, and as students make own work, they will have a class critique after very project):</b> At the very beginning of each critique, ask the class <b>How can we help each other to grow as artists? and What ensures that a critique will be successful and helpful?</b> Students will briefly discuss and be reminded of the goals of good critiques. In the context of each critique, students should be required to take notes about the critiques in their sketchbooks to inform their future work. Additionally, students can use what was said in class to add to their online critiques of classmates’ work and their own. In some cases, students may be accommodated by being given time to write down some ideas before speaking them out loud, or to begin with writing only. Critiques will always focus on the goals of the particular project, on using correct vocabulary, and on providing constructive criticism about the work. Critiques will always focus on the fact that the comments are about the work, and are never personal attacks on the artist. Critiques must be separate from personal, subjective judgment and opinion. “DAIJ Ball Game” (used mainly with art historical images, but can be used as a class critique as well): Show an art image to the class. Give students about 10 minutes to use a DAIJ foldable to write down ideas and notes about the work. When ready, students toss a ball to each other and roll a die to determine whether they will discuss Description, Analysis, Interpretation, or Judgment, and they share their ideas out loud with the class in rapid-fire discussion.</p> <ol style="list-style-type: none"> <li>1. Give students cards with words such as <i>line, contrast, unity, delicate, rhythm</i> written on them and get students to place them next to the work they feel best exemplifies that quality. Then students explain why they felt that piece best exemplified that concept.</li> <li>2. “PQP:” Praise, Questions, Proposals: First the artist, another student, or the teacher gives a sentence of praise about the work, second, a question is asked about the work that the artist does not have to respond to, such as “why was this color chosen,” third, Proposals are given for what can be done next with the work.</li> <li>3. Numbers from a Hat: Each work in the critique is numbered, and each student draw a random number. The student is then required to one positive statement and one constructive criticism for the number they have drawn, even if it is their own piece. Students are all allowed to join in on the discussion after the first student speaks.</li> <li>4. Each student gets 3 sticky notes and writes his or her name on all three. The students then choose the three strongest examples of the project, and a discussion ensues.</li> <li>5. After a review and discussion of the lessons’ objectives, the class comes up with 3 awards, such as “Most Creative,” “Best Technical,” and “Best in Show.” Students vote on the pieces by standing next to the piece they feel wins each award, and each is discusses in terms of its successes.</li> </ol> <p><b>Assessment:</b> Teacher takes notes on correct usage of art vocabulary and quantity, length, and quality of commentary provided by each student during each and every critique.</p>	Assessment: Observational assessment of critique participation quality
T	<p><b>Self-Critique and Online Portfolio</b> Every time a project is completed, students will photograph the work and post images of it on their online portfolio. Students will then use the DAIJ format to discuss and critique their own work, looking for solutions and improvements they could make to this and future work in the Judgment section. On a rotating schedule, other students will post critiques of one another’s work on the portfolios as well.</p> <p><b>Assessment:</b> each criticism (self or other) will be graded according to the “Art Criticism Rubric.” Every quarter, the online portfolio will be assessed using the “Online Portfolio Rubric.”</p>	Assessment: Rubric for Art criticism, rubric for online portfolio

# Online Portfolio

You (yes, YOU!) will be creating your own **online portfolio** and **blog** to chart your own growth as an artist. Every week or two weeks (depending on our schedule), you will post a photo of your work and a reflection/critique about that work. We will be learning all about the Art Criticism process in class, a process that includes the steps: Description, Analysis, Interpretation, and Judgment. We will use these guided steps to participate in meaningful, informed discussions about art. We will also be having these types of critiques in class. In the beginning of the blog, you will post pictures of and critique work by other artists. As we produce our own art in class, you will post your own work and reflect on it.

## **First post:**

Post an image of “I and the Village” by Marc Chagall. Write at least four sentences about the work, providing a critique of it. This will not be graded—I want to see what kind of analysis you can write before we learn how to properly do it in class. Next, go to a classmate’s blog and post a comment on their critique at least two sentences long.

## **Second post:**

Choose an image that interests you from the provided list. Post an image of the piece on your blog and critique it according to the DAIJ format. This will be graded based on the rubric.

## **Third post:**

Post a photo of your first artwork completed in class. Critique your own work based on the DAIJ format. This will be graded based on the rubric.

## **Fourth Post:**

Choose an image that interests you from the provided list. Post an image of the piece on your blog and critique it according to the DAIJ format. This will be graded based on the rubric. NEXT, go to the blog of the person you are assigned to and post a comment on their artwork, critiquing it according to the DAIJ format. This will also be graded based on the rubric.

## **Fifth Post onward.....**

Post a photo of your first artwork completed in class. Critique your own work based on the DAIJ format. This will be graded based on the rubric. NEXT, go to the blog of the person you are assigned to and post a comment on their artwork, critiquing it according to the DAIJ format. This will also be graded based on the rubric.

# Art Criticism Rubric

Name: \_\_\_\_\_

	<b>4: Exceeds Standard</b>	<b>3: Meets Standard</b>	<b>2: Partially Meets Standard</b>	<b>1: Does Not Meet the Standard</b>	<b>Comments</b>
<b>Description</b>	Gives a detailed account of what the art depicts. The reader can imagine the piece as if they were seeing it for themselves. Does not include interpretation.	Accurately describes the artwork and what it depicts. Provides a somewhat vivid account of the imagery. Does not include interpretation.	Description is present but lacks details. The reader has difficulty imagining what the artwork looks like. Includes some interpretation.	Not detailed or not present. The reader cannot imagine what the artwork looks like. More an interpretation than a description.	
<b>Analysis</b>	More than three of the elements of art and more than three of the principles of design are addressed. Analysis is well-articulated and thorough. Examples from the work are used to support every statement.	Three of the elements of art and three of the principles of design are addressed. Analysis is thorough. Examples from the work are used to support most statements.	Fewer than three of the elements of art and three of the principles of design are discussed. Analysis is clear but incomplete. Examples from the work are used to support some statements.	Fewer than three of the elements of art and three of the principles of design are discussed. Analysis is unclear and confusing. No examples from the work are used to support any statements.	
<b>Interpretation</b>	Clear and thoughtful explanation of the meaning of the work. A solid attempt has been made to discover what the artist is trying to communicate. Examples from the work have been used to support all statements.	Well articulated attempt to explain what is happening in the work and its meaning. Examples from the work have been used to support most statements.	An attempt to explain what is happening in the work and its meaning is made. Examples from the work are used to support some statements.	Interpretation is missing or poorly articulated. No examples from the work are used to support any statements.	
<b>Judgment</b>	Thoughts about the piece regarding its appearance, message, and success/failure are detailed and well-articulated, using examples from the work to support every conclusion. Criticisms offered are well-considered and very constructive	Thoughts about the piece regarding its appearance, message, and success/failure are relatively detailed, using examples from the work to support most conclusions. Constructive criticism is offered.	Thoughts about the piece regarding its appearance, message, and success/failure are present, but no examples from the piece are used to support conclusions. Criticisms offered are not constructive.	Discussion is not adequately detailed and not examples from the work are used to support conclusions. No criticisms or suggestions for improvement are addressed at all.	
<b>Attitude and Effort (15%)</b>	I was very engaged with the project and went beyond what the teacher expected of me. I helped other students and always tried my best and kept a good attitude.	I did everything that was expected of me—I arrived on time to class and did well with timely setup and cleanup. I kept a positive attitude most days.	I made an effort during this project but sometimes got off-task and had some trouble completing the different steps of the project on time. I had a mostly positive attitude.	I was clearly disinterested in this project and did not apply myself at all. I was disruptive in class, hindering myself and others from learning.	

## Online Portfolio Rubric

Your Website Address: \_\_\_\_\_

Name: \_\_\_\_\_

	<b>4: Exceeds Standard</b>	<b>3: Meets Standard</b>	<b>2: Partially Meets Standard</b>	<b>1: Does Not Meet the Standard</b>	<b>Comments</b>
<b>Images (20%)</b>	More than the required number of images are included of own and others' work. Detail shots are included. All images are high quality and of good viewing size	The required number of images are included of own and others' work. Most images are high quality and of good viewing size.	The required number of images is not included, and the images included are not of sufficient quality and often too small or too large to be seen well.	Images are rarely included; required number is not met. Those that are included are often poor quality and too large or small for ideal viewing.	
<b>Text (see art critique rubric for in-depth rubric) (20%)</b>	More than the required number of pieces are discussed.	Three of the elements of art and three of the principles of design are addressed. Analysis is thorough. Examples from the work are used to support most statements.	Fewer than three of the elements of art and three of the principles of design are discussed. Analysis is clear but incomplete. Examples from the work are used to support some statements.	Fewer than three of the elements of art and three of the principles of design are discussed. Analysis is unclear and confusing. No examples from the work are used to support any statements.	
<b>Professionalism/ Mechanics (25%)</b>	Appearance is completely professional, completely school appropriate, and has proper mechanics.	Has fewer than three mistakes with professionalism and mechanics; completely school appropriate.	Has fewer than six mistakes with professionalism and mechanics; some mistakes in appropriateness.	Has more than 6 mistakes with professionalism, appropriateness and mechanics.	
<b>Formatting (20%)</b>	Color, background, font styles (italic, bold, underline) and type size for headings, sub-headings and text are used consistently and enhance the readability throughout the eportfolio. Horizontal and vertical white space alignment is used appropriately to organize content.	Color, background, font styles, and type size for headings, sub-headings and text are generally used consistently throughout the eportfolio. Horizontal and vertical white space alignment is generally used appropriately to organize content.	Color of background, fonts, and links decreases the readability of the text, is distracting and used inconsistently in some places throughout the eportfolio. Horizontal and vertical white space alignment is sometimes used inappropriately to organize content.	Color of background, fonts, and links decreases the readability of the text, is distracting and used inconsistently throughout the eportfolio. Horizontal and vertical white space alignment is used inappropriately, and the content appears disorganized and cluttered.	
<b>Attitude and Effort (15%)</b>	I was very engaged with the project and went beyond what the teacher expected of me. I helped other students and always tried my best and kept a good attitude.	I did everything that was expected of me—I arrived on time to class and did well with timely setup and cleanup. I kept a positive attitude most days.	I made an effort during this project but sometimes got off-task and had some trouble completing the different steps of the project on time. I had a mostly positive attitude.	I was clearly disinterested in this project and did not apply myself at all. I was disruptive in class, hindering myself and others from learning.	